

# THE SIENESE SCHOOL


Edward Hutton





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THE SIENESE SCHOOL  
*IN THE NATIONAL GALLERY*



# The Sienese School

## IN THE NATIONAL GALLERY

*by*  
EDWARD HUTTON



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## PREFACE

FROM the age of Vasari, until the close of the last century, the art of Siena was misunderstood and undervalued ; and some of the most characteristic works of her painters and her potters were given to artists of other cities. I need only recall here the Rucellai "Madonna," Simone Martini's masterpiece at Naples, and the many fine plates and *alborelli* that were given to Florence, or to Cafaggiolo.

Both the constructive and the scientific critics of the last half of the nineteenth century—Ruskin, Cavalcaselle, Morelli, Berenson—did Siena less than justice. Though Ruskin, in his later years, revealed that he possessed the *anima naturaliter Senensis* ; for, after scolding Fairfax Murray for buying for him a "Madonna and Child" by Neroccio, he hung this picture, by the side of his beloved "Diana," by Tintoretto, on the wall of his studio facing his favourite chair. And Berenson, in the last twenty years, has fully atoned for the narrowness of his earlier æsthetic judgments, and has made all lovers of the art of Siena very much his debtors.

In the last two decades, the opinions of the art-critics and collectors have undergone a complete change. Siennese art has become fashionable. The art-loving undergraduate and the high school teacher now know all about Lippo Vanni and Andrea di Bartolo. And whereas, at one time, the tendency was to underrate the importance of the School of Siena, those of us who love Sena Vetus and her art—but who, at the same time, try to preserve a temperate judgment, a feeling for quality, and some sense of proportion—cannot help noting that some Siennese pictures have been very much overpraised, and that too much time and thought has been devoted to the less admirable works of the school. Even a trecento Siennese could paint a thoroughly bad picture.

Amongst those who have done much to make the art of Siena understood and loved, the author of this book holds an honourable place. With so sympathetic a guide as Mr. Edward Hutton, the student who is capable of receiving fine æsthetic impressions, will soon learn to distinguish those qualities of Siennese pictures that are able to give us a peculiar and poignant sense of pleasure.

R. LANGTON DOUGLAS.

TO MY OLD FRIEND

F. MASON PERKINS

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## INTRODUCTION

THE Sieneſe School of painting diſputes with the Florentine the primacy of Tuſcan and perhaps of Italian art. But it is really idle to diſcuſs whether Siena or Florence were earlier in the production of painters. Cimabue, whatever may have been his hiſtory, his poſition and achievement, had very little to do with Florentine painting as we now know it ; and Guido of Siena, whoſe famous ſigned Madonna of 1221, or more probably 1271, in the Palazzo Pubblico of Siena, is the earlieſt dated Sieneſe work we poſſeſs, has as little ſignificance in the ſchool of Siena.

The two great men who founded reſpectively the ſchools of Siena and of Florence were Duccio di Buoninſegna and Giotto di Bondone, and of them Duccio is the earlier. But they can in no ſenſe be called rivals.

Giotto's aim in his art was to endow painting with all the ſolidity, actuality and movement of life, and this, through his genius, became the aim of the ſchool of Florence. Duccio, on the other hand, was concerned with a ſubtler and more purely æſthetic ideal. He found in painting an exquisite decorative ſplendour, an expreſſive lovelineſs of line, which he ſet himſelf to develop, and by his genius compelled every Sieneſe artiſt who followed him during ſome two hundred years to purſue the ſame road. Florentine painting, with a few exquisite exceptions, is a representation of life ; Sieneſe painting with a few negligible exceptions, is an expreſſion of it. It is thus we may beſt perhaps define the difference, the impaſſable difference, between the two ſchools.

Duccio ſaw life and wiſhed to expreſs it in a quite different way from Giotto. His intention was different ; not neceſſarily more right or ſplendid, but different. To the mid-Victorian critic—and moſt of our hiſtorians of Italian painting are of that time—Florentine painting ſeemed not only to be the

direct ancestor of the art of his own time, but to profess the same principles he saw were practised in what he knew of antiquity. Moreover, Sienese art was very imperfectly known. It had no Vasari, and the historians and men of letters of Siena were out of all comparison feeble beside their Florentine brethren. It is thus we have been led to consider Florentine art as "true art" fruitful and progressive, while in the art of Siena we have been told there is nothing but reaction and conservatism. Nor was this verdict, at the time it was given at any rate, wholly unreasonable. The Florentine school founded on the Roman, on the study of nature, that is, and first through the antique—through the Roman antique—was the true heir of Rome, it was essentially western in its derivation and in its ideals. Hence, perhaps, its overwhelming success.

But the Sienese school, it may be, more original than the Florentine, derived not from that great Roman school which has always insisted upon realism, upon a representation rather than an expression of life, but from the Byzantines whose ideal was altogether different, who denied to realism any vast importance and expressed themselves in a wonderful lucidity and loveliness of line and an exquisite decoration. If this essential difference of aim, of means and intention, be understood, the curious observer will not spoil his enjoyment of the great and exquisite art of Siena by judging it by the art of Florence. It has its own life and its own genius and its own conditions. Let us find delight in the work it produced during some two hundred years.

The art of this delightful school of painting is unhappily very imperfectly represented in the National Gallery, and even in England. It is true we have some four pieces by the great master who founded the school, Duccio di Buoninsegna (active 1278-1319), a very notable picture by a very close follower (No. 565), and seven pieces from an altar-piece by Ugolino (fl. 1329-1357), and a work by Segna (fl. 1305- ?); but we have

nothing by Simone Martini (1285?-1344), Lippo Memmi (?-1357), or Barna (fl. 1370), and only a tiny, exquisite picture by Pietro Lorenzetti (active 1305-1348), a much repainted Pietà, and some fragments of frescoes by Ambrogio Lorenzetti (active 1333-1348). The two small pictures by the rare master Niccolò di Buonaccorso are a fortunate possession, but cannot make up for the absence of works by Bartolo di Fredi (active 1353- dead 1410), represented by a mere fragment, Andrea Vanni (1332-1414), Taddeo di Bartolo (1362-1422), Andrea di Bartolo (active 1389-1428), and Martino di Bartolommeo (active 1389-1434).

Nor are we any better off for Sieneſe fifteenth-century art. We have no Sassetta (1392-1450), for the delightful little picture that hangs in the Gallery by that maſter belongs to the Bowes Muſeum. Nor, as we ſhall ſee, have we a work by Sassetta's favourite pupil, Giovanni di Paolo (1403?-1482), though the official catalogue claims it for us. Nor have we anything by Domenico di Bartolo (1400-1409?), or by Sano di Pietro (1406-1481), nor anything by Vecchietta (1412-1480), Neroccio (1447-1500), Pietro di Domenico (1457-1501), or Andrea di Niccolò (1460-1529). We poſſeſs, however, a work by Francesco di Giorgio (1439-1502), and three works by Matteo di Giovanni (1435-1495), one of which is perhaps his maſterpiece, and two by Benvenuto di Giovanni (1436-1518). But theſe are not enough to give us a real idea of Sieneſe fifteenth-century painting.

However, the realisation of our poverty in works of the Sieneſe ſchool is the firſt ſtep towards obtaining them.

The Author would be glad to hear (care of the Publishers) of any Sieneſe pictures which may come to light from time to time in Engliſh collections.

E. H.

*September, 1924.*





## *Duccio di Buoninsegna*

*Active circa 1280-1319. Duccio was probably born  
before 1250*

No. 566

THE MADONNA AND CHILD AND FOUR ANGELS.  
*TRIPTYCH*: Above, seven half figures, of David and six prophets. To the right, St. Catherine of Alexandria. To the left, St. Dominic.

*On wood in tempera on a gold ground, 24 inches high by 31 inches wide.  
Purchased from the Lombardi-Baldi Collection at Florence, 1857.*

THIS beautiful little work was once at Pisa; it belongs to Duccio's early period.

Three distinct periods are to be discerned in the artistic career and work of Duccio, as Mr. R. Langton Douglas has pointed out.\* These periods are his Byzantine period, his Roman period, his Gothic period. In his second or Roman period he was of course still under Byzantine influence, and in his third or Gothic period still influenced by Byzantine and Roman masters as well as by the new movement in Italy.

In the works of his first period we may note that his thrones, for instance, are semi-oriental in design, are of turned wood, and have a high footstool; while the Virgin is of a thoroughly Byzantine type. Note the large elliptical iris of the eye, the slanting mouth turned down at the corners, the long arched nose, the curved bony hands, the angular and often purely calligraphic folds of the drapery. The Child too is small and not pleasing in type. To this period belong the Triptych here in the National Gallery, and, to name two others, the tiny Madonna and Child with Angels and worshipping Monks, No. 20 in the Siena Gallery, and the equally diminutive and not less exquisite

\* Pictures in the Royal Collections, II, in *The Burlington Magazine*, Vol. V (1904), p. 349.

little Madonna and Child in the Stroganoff Collection at Rome (reproduced by Mr. Perkins in *The Burlington Magazine*, Sept., 1904), now in the Stoclet Collection at Brussels.

In the works of Duccio's second period the thrones are of stone and are cosmatesque in type, are decorated with coloured marbles and panels of mosaic. The iris of the eye is smaller, the mouth straighter, the nose somewhat shorter and less arched, the hands less bony, the folds of the drapery broader and more natural. A typical work of this Roman period is the triptych of the Crucifixion in the Royal Collection at Buckingham Palace.

The masterpiece of Duccio's third or Gothic period is the great Maestà, now in the Opera del Duomo of Siena, three panels from which are in the National Gallery, four in Mr. Robert Benson's Collection in South Street and one in the Berlin Gallery.

In this third period, the throne is still of a cosmatesque type but it has Gothic features. Note the Gothic architecture in the panel here (No. 1140) of Christ Healing the Blind Man and in the panel of the Temptation belonging to Mr. Benson. Note the drapery and the trees and animals. Above all we may find in the expression of emotion the great difference between the work of this third period and all that has gone before it. To seize this best, one should compare the Crucifixion, of the Royal Collection, with the Crucifixion in the Opera del Duomo of Siena. The Crucifixion belonging to Lord Crawford and often attributed to Duccio is certainly not by him.

Mr. R. Van Marle in his new work *The Development of the Italian Schools of Painting*, Vol. II (1924), p. 63, note 1, says that it seems to him wrong to call Duccio's later period Gothic. He considers that there are but two periods in Duccio's work, the latter determined by the decrease in the importance of the Byzantine factors. He does not admit that there is a Roman period in Duccio's development.



THE MADONNA AND CHILD AND FOUR ANGELS  
(*Duccio di Buoninsegna*)

## *Duccio di Buoninsegna*

*Active circa 1280-1319*

No. 1139

### THE ANNUNCIATION.

*On wood in tempera on a gold ground. 15½ inches high by 16 inches wide.*

*Purchased 1883 from G. Fairfax Murray in Florence.*

This small panel and the two which follow are parts of the predella of the great double altar-piece or Maestà, finished in 1311, which once stood over the High Altar of the Cathedral in Siena and is now preserved in the Opera del Duomo in that city. Four other predella panels are in Mr. R. H. Benson's Collection in London and one is in Berlin. For a reconstruction of the entire altar-piece, see C. H. Weigelt, *Duccio di Buoninsegna*, Leipzig, 1911.

THIS panel of the Annunciation was the first on the left, at the foot of the great left pinnacle in front. The Annunciation takes place in a room or court of very beautiful architecture. The archangel, especially lovely in his grace, advances under a projecting, pointed arch, the Virgin, whom he seems to bless with outstretched hand, is standing one hand raised to her bosom, the other holding an open book under a sort of *tabernacolo* of round and pointed arches. In the background between the two figures is a vase of Madonna lilies. Note the architecture which is charming and very interesting. The beauty of the noble gesture of the Archangel is unsurpassable. The colour, too, is lovely.





THE ANNUNCIATION  
(*Duccio di Buoninsegna*)

## *Duccio di Buoninsegna*

*Active circa 1280-1319.*

No. 1140.

### CHRIST HEALING THE BLIND.

*On wood in tempera on a gold ground. 16½ inches high by 17¾ inches wide.*

*Purchased 1883 from C. Fairfax Murray in Florence.*

This panel is part of the predella of the Maestà (see No. 1139). It was probably the eighth predella panel at the back of the altar-piece.

IT is difficult to determine whether this miracle is that described by S. Mark (chap. x. 46) and S. Luke (chap. xviii. 35), or that described by S. Matthew (chap. xx. 30). If the former then Duccio has here depicted two moments in the story, which is very rare with him. He has done it however in the "Flight into Egypt" in the Maestà, but on separate panels. If this picture represents blind Bartimæus, then we see him being healed and also giving thanks, his now useless stick put away, after his healing. It would seem more likely, for various reasons, that the scene in Duccio's mind was that described by St. Matthew, of the two blind men.

Note again the charming architecture. The Apostles press about our Lord to see the miracle. This is well shown.

The predella panels at the back of the great altar-piece do not seem to have been as fine as those at the front. It should be noted that the Annunciation (No. 1139) comes from the front, while this panel (No. 1140) and the following (No. 1330), together with the four in the Benson Collection in South Street, come from the back of the altar-piece. The panel of the Nativity in Berlin comes from the front.



CHRIST HEALING THE BLIND  
(*Duccio di Buoninsegna*)

## *Duccio di Buoninsegna*

*Active circa 1280-1319*

No. 1330

### THE TRANSFIGURATION.

*On wood in tempera on a gold ground. 17 inches high by 18 $\frac{1}{4}$  inches wide.*

*Presented to the nation in 1891 by Mr. Robert H. Wilson.*

From the predella of the Maestà (see Nos. 1139 and 1140). It was probably the ninth predella panel at the back of the altar-piece.

THIS is not one of the more successful nor one of the best preserved of these predella pieces from this greatest of altar-pieces. Our Lord stands holding a book between Moses and Elias, one of whom carries a book or scroll. It is not easy to determine which is Moses and which Elias. Below SS. Peter, James and John kneel and gesticulate, looking up at Our Lord and the two prophets. But the Gospel relates that Our Lord's raiment was white as snow and as light so as no fuller on earth can whiten. The scene here is depicted very simply, but seems to lack any particular beauty of composition. It is rather thin and uninspired.





THE TRANSFIGURATION

*(Duceto di Buoninsegna)*

## *School of Duccio*

No. 565

MADONNA AND CHILD ENTHRONED, WITH ANGELS.

*On wood in tempera on pointed arched panel. 75 inches high by 66 inches wide.*

*Purchased in 1857 from the Lombardi-Baldi Collection, Florence.*

VASARI wrongly ascribes this work to Cimabue, whose name it still doubtfully bears in the National Gallery Catalogue, 1920, and on the frame. He speaks of it as "still attached to one of the pilasters in Sta. Croce in Florence on the right of the Choir." From there it passed into the Convent of Sta. Croce and thence came into the Lombardi-Baldi Collection. Cavalcaselle saw in this work a production of Cimabue or of some follower. Herr Suida has ascribed it to Meo da Siena on the strength of a picture doubtfully ascribed to that master now in the Pinacoteca of Città di Castello. But as Mr. Perkins has clearly shown, this latter picture, although unmistakably Sienese, is not by Meo. It is the work of a far closer and unknown follower of Duccio who, in turn, is quite distinct from the anonymous Ducciesque author of this altar-piece in the National Gallery. (See F. Mason Perkins in *Rassegna d'Arte Senese*, An. IV., fasc ii-iii.)

In a note in the 1920 edition of the National Gallery Catalogue it is said that this picture is possibly a work of the School of Duccio. It is certainly of that school and has nothing whatever to do with Florence. In the *National Gallery Illustrations to the Catalogue*, Vol. I (Italian Schools), 1923, it is given to the "School of Cimabue." But as long ago as 1908, J. P. Richter in his *Lectures on the National Gallery* had rightly attributed it to the School of Duccio. The panel is only a



MADONNA AND CHILD ENTHRONED, WITH ANGELS  
*(School of Duccio)*





fragment. It has been cut just under the knees of the Virgin. Note the type of the Child. It is characteristic of that painter, whom M. Van Marle, in his *Development of the Italian Schools of Painting*, Vol. II (1924), p. 85, calls Pseudo Maestro Gilio. Three or four Madonnas are known from this hand, one in the Gallery of Siena, No. 18. The picture here in London is in a poor state and much restored.

## *Segna di Buonaventura*

*Active circa 1298-1326 (?)*

No. 567

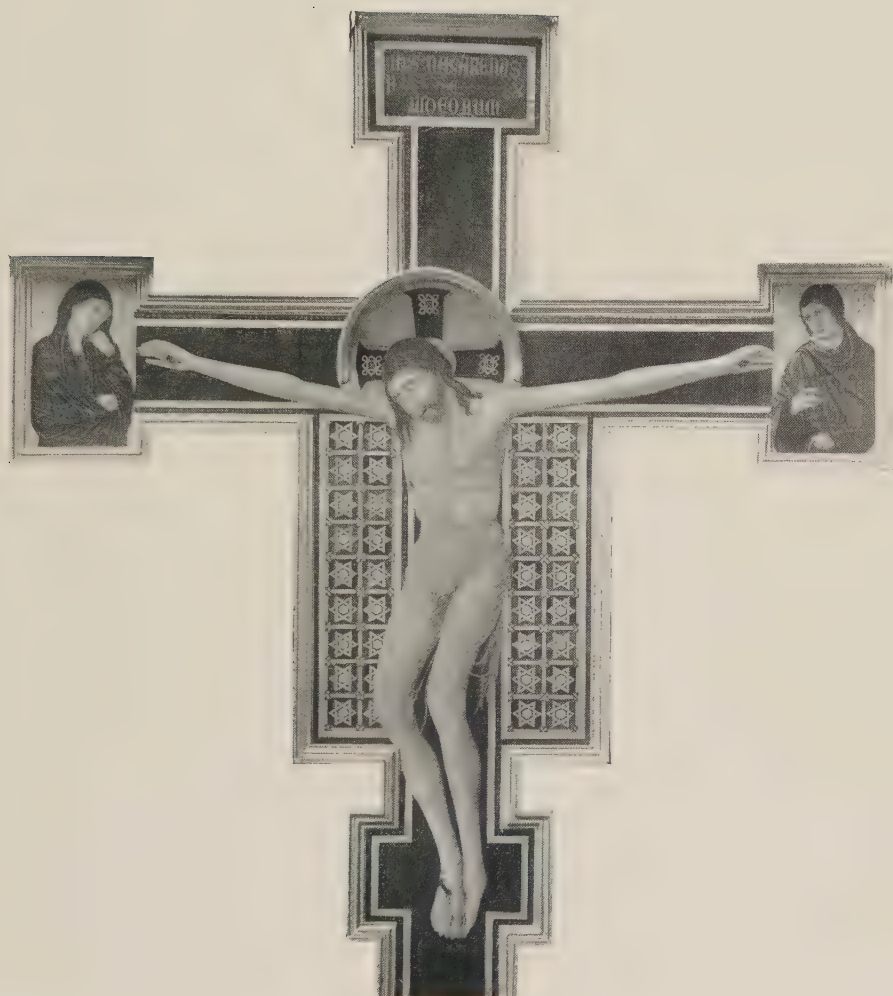
CHRIST ON THE CROSS. The Saviour crucified, with half figures of the Virgin and St. John in the finials of the cross-piece, and, in the finial above, the inscription: "I.H.S. NAZARENUS REX JUDEORUM."

*Wood : in tempera. 85 inches high by 72 inches wide.*

*Purchased from the Lombardi-Baldi Collection at Florence, 1857.*

SEGNA was one of the closest followers of Duccio. His art has been much decried by Cavalcaselle and even by Venturi. Yet we find in it much of the beauty we might expect. He is a sort of feminine Duccio. A large signed ancona by the master is to be seen at Castiglione Fiorentino, near Arezzo, and in the Siena Gallery there is another and smaller altar-piece bearing his name (No. 40). Two very striking Madonna pictures ascribed to him by Mr. Perkins, in the Church of S. Maria dei Servi and in the Seminario of S. Francesco at Siena, are amongst his finest works. A colossal Crucifix by his hand, traditionally ascribed to Giotto, is in the Abbey of S. Fiora at Arezzo. These and other of his paintings show Segna to have been an artist of more than common gifts and one who has been too little appreciated, though certainly of less importance than Ugolino.

Our Crucifix is almost identical with one in the Badia at Arezzo, and with another in the Duomo of Massa Marittima, the last the most beautiful of the three.



CHRIST ON THE CROSS  
(*Segna di Buonaventura*)

## *Ugolino da Siena*

*Active probably 1300-1330*

No. 1188

### BETRAYAL OF CHRIST

*On wood in tempera, 20 $\frac{3}{4}$  inches long by 13 $\frac{1}{2}$  inches high.*

*Purchased in 1885, together with No. 1189, at the Fuller-Russell Sale.*

THERE were certainly several painters of Siena bearing this name in the fourteenth century. The present master is probably Ugolino di Neri, but we have no record of his birth. He is a contemporary of Duccio and one of his closest followers.

All the works by Ugolino in the National Gallery are parts of the great altar-piece he painted for the high altar of Sta. Croce in Florence, a plan of which is given on page 20.

The great altar-piece, which was perhaps still in its place when Vasari wrote his *Lives of the Painters*, was probably taken down very shortly afterwards. After being given up as lost it was discovered by Della Valle in the adjoining Convent. Early in the nineteenth century it was sold by the friars for a small sum, and soon passed, at any rate in part, into the hands of an Englishman, Mr. Young Ottley. The panels belonging to Mr. Young Ottley were sold in 1847 and found their way into various collections. As we shall see, many of them are now in the National Gallery, but three of the seven panels which formed the principal course of the picture and represent SS. Paul, Peter and John Baptist, in half figures, are in the Berlin Museum. Two predella panels representing the Entombment and the Scourging of Christ are also in the Berlin Museum.

The mere fact that Ugolino should have been chosen to paint the great altar-piece for Sta. Croce of Florence shows us how high his reputation must have stood in his day—he, a Siene-  
se,



BETRAYAL OF CHRIST  
(*Ugolino da Siena*)





painting for a Florentine Church. Duccio also painted for S. Maria Novella of Florence. These facts speak for themselves as to the position of Sienese art in Tuscany in the early fourteenth century.

These beautiful panels need no recommendation. Ugolino is not so great an artist as Duccio, he lacks his exquisite refinement, but he is more robust and by no means a mere imitator though in the complete Ducciesque tradition.

No authenticated works other than these belonging to the altar-piece are known to exist, but several panels have been attributed to the master by Mr. F. M. Perkins and others, e.g. : The Madonna and Saints, No. 39, in the Gallery of Siena and an Apostle in the Lehman Collection in New York.

The plan of the great Sta. Croce Altar-piece by Ugolino on the following page is, of course, largely conjectural : built up on the evidence of the fragments which remain. Of the panels 1-7, we have one of a (?) Prophet—a fragment—in the National Gallery (No. 3376) and there are two—Moses and Aaron—in the Cook Collection at Richmond, another is in the Johnson Collection in Philadelphia: the other three are missing. Of the panels 8-21, we have four—two pairs in The National Gallery (Nos. 3377 and 3473), three other pairs in Berlin. Of the panels in Berlin one represents a woman. Two pairs are still missing. Of the panels 22-28, one is in The National Gallery (No. 3378), one in the Cook Collection, and three are in Berlin. Two are still missing. Of the panels 29-35 three are in Berlin. They represent St. Peter, St. Paul and St. John Baptist in half figure. Panel 32, which represented the Madonna and Child, and was signed by Ugolino, is missing, as are the three remaining panels. Of the panels 36-42 : 36 represented the Last Supper, and is missing ; 37 represented the Betrayal, and is in The National Gallery (No. 1188) ; 38 represented the Flagellation, and is in Berlin ; 39 represented the Procession to Calvary, and is in The National Gallery (No. 1189) ; 40 represented the Deposition, and is in The National Gallery (No. 3375) ; 41 represented the Entombment, and is in Berlin ; 42 represented the Resurrection, and is missing. From these scenes of the Passion which formed the predella, the Crucifixion is absent. It might seem certain that it appeared somewhere in the polyptych. Perhaps panels 14 and 15 were one large panel of the Crucifixion which may also have included panel 4.

## *Ugolino da Siena*

*Active probably 1300-1330*

No. 1189

### PROCESSION TO CALVARY.

*Wood in tempera. 20 $\frac{3}{4}$  inches long by 13 $\frac{1}{2}$  inches high.*

*Purchased at the Fuller-Russell Sale, 1885.*

Another panel (see 1188, 3375-3378 and 1473) from the predella of the altar-piece of Sta. Croce in Florence. (See No. 1188.) The predella panels might seem to have been the finest work in the altar-piece.



PLAN OF THE GREAT STA. CROCE ALTAR-PIECE (*see page 19*).



PROCESSION TO CALVARY  
(*Ugolino da Siena*)

*Ugolino da Siena*

*Active probably 1300-1330*

No. 3375

THE DEPOSITION.

*On wood in tempera. 13½ inches high by 21 inches wide.*

*Presented by Mr. H. Wagner through the National Art Collection  
Fund, 1918.*

Another predella panel from the altar-piece of Sta. Croce in  
Florence. (See No. 1188.)





THE DEPOSITION  
(*Uggolino da Siena*)

## *Ugolino da Siena*

*Active probably 1300-1330*

No. 3376

### A PROPHET.

*On wood in tempera. 13½ inches high by 10 inches wide.*

*Presented by Mr. H. Wagner through the National Art Collection Fund, 1918.*

Another fragment from the altar-piece of Sta. Croce in Florence. (See No. 1188.) This is only a fragment: it has been cut down at the bottom. Two complete panels similar to this are in the Cook Collection at Richmond, and one is in the Johnson Collection at Philadelphia.



A PROPHET  
(Ugolino da Siena)

## *Ugolino da Siena*

*Active probably 1300-1330*

No. 3377

TWO APOSTLES. Half length. Below three heads of prophets, a dove and winged dragon. Above in spandrel, a design in trefoil.

*On wood in tempera. 21 inches wide by 18½ inches high. Predella  
21 inches long by 3½ inches high.*

*Presented by Mr. H. Wagner through the National Art Collection  
Fund, 1918.*

Another fragment from the altar-piece of Sta. Croce in Florence. (See No. 1188.) Three similar panels belonging to this altar-piece are in Berlin.



TWO APOSTLES  
(*Ugolino da Siena*)



*Ugolino da Siena*

*Active probably 1300-1330*

No. 3473

TWO APOSTLES

*On wood in tempera. 17 inches high by  $8\frac{3}{4}$  inches wide each panel.*

*Presented by the Earl of Crawford and Balcarres through the  
National Art Collection Fund, 1919.*

Another panel from the Sta. Croce altar-piece. (See No. 1188, etc., above.)



TWO APOSTLES  
*(Ugolino da Siena)*

## *Ugolino da Siena*

*Active probably 1300-1330*

No. 3378

### TWO ANGELS.

*On wood in tempera. 20 $\frac{3}{4}$  inches long by 9 $\frac{5}{8}$  inches high.*

*Presented by Mr. H. Wagner through the National Art Collection Fund, 1918.*

Another fragment from the altar-piece of Sta. Croce in Florence. (See No. 1188.) Three similar panels belonging to this altar-piece are in Berlin, and one in the Cook Collection at Richmond.



TWO ANGELS  
(*Ugolino da Siena*)

## *Pietro Lorenzetti*

*Active 1306-1348*

No. 1113

### AN UNIDENTIFIED SUBJECT IN THE LIFE OF A SAINT.

*On wood in tempera. 12 inches high by 10 $\frac{3}{4}$  inches wide.*

*Presented by Mr. Fairfax Murray, 1882.*

PIETRO LORENZETTI and his younger brother Ambrogio (see p. 34) are the greatest masters of the Sienese school after Duccio and Simone Martini. Pietro was a purely Sienese artist and almost certainly a direct pupil of Duccio. The only other master who seems to have permanently influenced his very personal achievement was the sculptor Giovanni Pisano. Pietro's earliest work is hieratic, as in the remarkable Assumption (No. 61) and in the beautiful picture of the Virgin and Child enthroned with an adoring choir of angels (No. 80) in the Gallery at Siena. In his later work he became more intimate and familiar with a strong tendency to realism, as in the Madonna in the Uffizi Gallery at Florence. His technique too passed from the wonderful decorative ornament and exquisite detail of his earlier pictures to the broad, summary execution to be found in his later pictures.

The small panel here in the National Gallery is all we have in England by which to judge his art. We are however fortunate to possess such an exquisite little example. In this most lovely little panel the whole secret of Sienese art lies hid as the whole secret of Spring lies in the calix of one anemone. The subject of our picture has never been identified. It is possibly an episode in the life of S. Ansano, one of the patron saints of Siena. At any rate it seems to be the trial of a Christian by pagan judges.





A SUBJECT IN THE LIFE OF A SAINT

*(Pietro Lorenzetti)*

*Ambrogio Lorenzetti*

*Active circa 1319-1348*

No. 3895

PIETÀ WITH TWO ANGELS.

*On wood in tempera on a gold ground. 23 inches high by 15½ inches wide.*

*Presented by Mr. Henry Wagner, 1924.*

THIS noble work is the only panel picture we possess in the National Gallery by the master. It is, unfortunately, very much repainted and in a poor state.



PIETÀ WITH TWO ANGELS  
(*Ambrogio Lorenzetti*)

## *Ambrogio Lorenzetti*

*Active circa 1319-1348*

No. 1147

HEADS OF FOUR NUNS : a fragment.

*Fresco 22 inches square.*

*Purchased at Siena 1878.*

THIS is a fragment from the fresco which once covered the wall of the Chapter House of the Convent of S. Francesco at Siena. It, with the other fragments here, and possibly that at Liverpool, are the only works by the master in England save the damaged Pietà, No. 3895 (see page 34).

The painting both of Pietro and Ambrogio Lorenzetti can be fairly well studied at Siena. As Mr. Perkins has pointed out, Pietro was, if not the greater, certainly the deeper and more passionate. But Ambrogio had immense gifts and is not to be judged by his ill-considered frescoes of Good and Bad Government in the Palazzo Comunale at Siena, any more than Pietro is by his feeble and over-emphasized Passion frescoes at Assisi, in the Lower Church of San Francesco. What Ambrogio was really capable of we may understand from such works as the Annunciation and the two Madonna pictures in the Sienese Gallery, the noble and lovely Virgin and Child in the Seminary Chapel of S. Francesco in Siena and the great altar-piece at Massa Marittima. The recent discovery by Sig. De Nicola of a picture by Ambrogio dated 1319 (see *Bollettino d'Arte*, Aug., 1922) shows that the master was already working independently in that year.





HEADS OF FOUR NUNS  
(*Ambrogio Lorenzetti*)



*Ambrogio Lorenzetti*

*Active circa 1319-1348*

No. 3071

HEAD OF A SAINT: a fragment.

*Fresco 13 inches high by  $10\frac{3}{4}$  inches wide.*

*Layard Bequest, 1916.*

From St. Agostino, Siena.



HEAD OF A SAINT  
(*Ambrogio Lorenzetti*)

*Ambrogio Lorenzetti*

No. 3072

HEAD OF A SAINT : a fragment.

*Fresco*  $13\frac{7}{8}$  inches high by  $10\frac{3}{4}$  inches wide.

*Layard Bequest*, 1916.

From St. Agostino, Siena.



HEAD OF A SAINT  
(*Ambrogio Lorenzetti*)

## Niccolò di Buonaccorso

*Active circa 1350-1388*

No. 1109

### MARRIAGE OF THE VIRGIN.

Signed below "NICHOLAUS BONACHURSI DE SENIS ME PNXT."

*On wood in tempera. 16 $\frac{3}{4}$  inches high by 10 $\frac{1}{2}$  inches wide.*

*Purchased from Mr. Fairfax Murray at Florence, 1881.*

THIS picture is the central panel of a triptych. The two side panels represent the Presentation in the Temple and the Assumption of the Virgin. The former is in the Uffizi, Florence, the latter, once in the Sciarra Collection, is now in Belgium. It is probable that the whole once belonged to the Ospedale of S. Maria Nuova, Florence.

Niccolò di Buonaccorso is one of the "little masters" of the Sienese School of the second half of the fourteenth century. Probably the son of the painter Buonaccorso di Pace, whom we know from Sienese archives, Niccolò became municipal councillor in 1372, and again in 1376, and in 1381 was Gonfaloniere of the Terzo of San Martino in Siena.

Works by Niccolò were extremely rare up to a few years ago, but two or three paintings by his hand were known to exist. More recently, however, Mr. Perkins has identified and added some half dozen paintings to the scanty list—a Crucifixion in the Civic Museum at Ravenna; an Annunciation in the Museo Bandini at Fiesole; two panels in the Gallery at Siena; a Madonna, Child and Saints in the Museum of Fine Arts at Boston, U.S.A. The picture in the National Gallery may have belonged to a series of paintings which had for their subjects different scenes from the Life of the Virgin. It is the only extant work signed by the master.





MARRIAGE OF THE VIRGIN

*(Niccolo di Buonaccorso)*

*Niccolò di Buonaccorso (?)*

*Active circa 1350-1388*

No. 3543

ST. JEROME.

*On wood in tempera on gold ground. 14½ inches high by 12 inches wide.*

*Presented by Mr. A. A. de Pass, 1920.*

THIS picture was once, I think, in the possession of John Ruskin. The attribution to Niccolò, which was first suggested by Mr. R. Langton Douglas, is not shared by certain other critics. Mr. Douglas looks upon the picture as a probable early work of Niccolò.



ST. JEROME  
(*Niccolò di Buonaccorso ?*)

*Bartolo di Maestro Fredi*

*Circa 1330-1410*

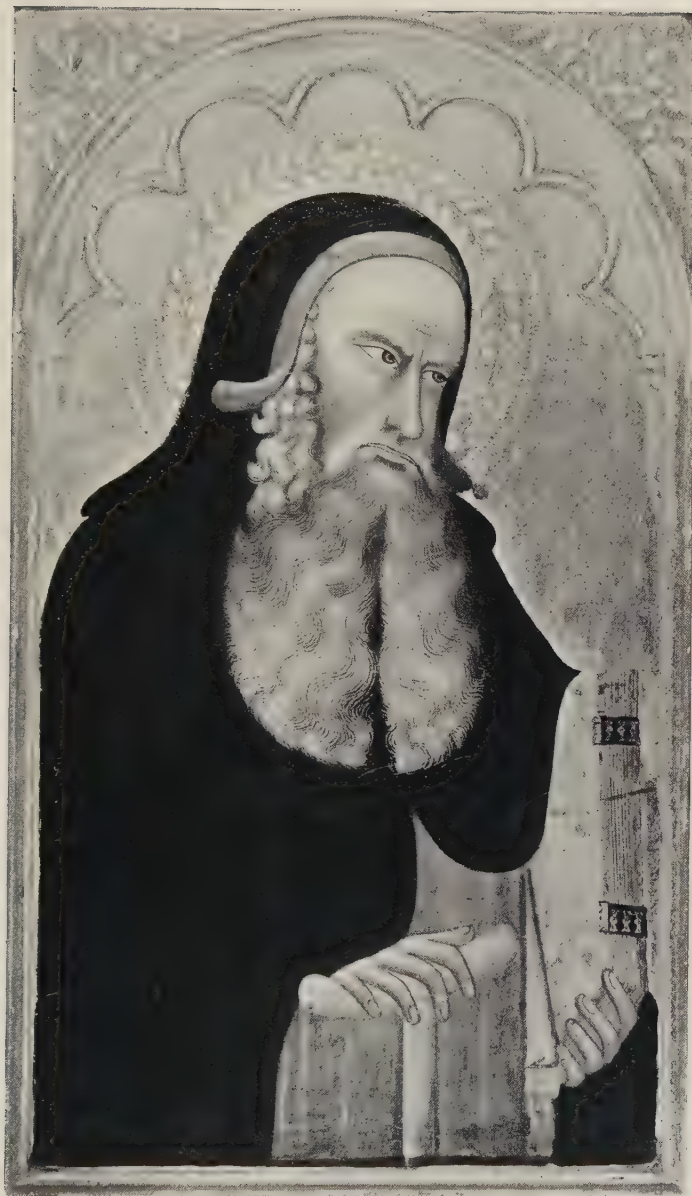
No. 3896

ST. ANTHONY THE HERMIT.

*On wood in tempera on a gold ground. 24½ inches high by 14¼ inches wide.*

*Presented by Mr. Henry Wagner, 1924.*

THIS fragment of a larger picture is in a very fine condition indeed, but is all we possess of the work of this master, in the National Gallery.



ST. ANTHONY THE HERMIT  
(*Bartolo di Maestro Fredi*)



## *Sieneſe School*

*Fourteenth Century*

No. 1108

CHRIST AND THE VIRGIN ENTHRONED : Below, St. Catherine of Alexandria, St. Catherine of Siena, and St. Lucy to the right ; St. Lawrence, St. Augustine and St. John Baptist to left.

*On wood in tempera. 17½ inches high by 13¼ inches wide.*

*Bought 1881, from Signor A. Castellani, Rome.*

THIS picture is the work of an unidentified Sieneſe and was painted about 1360.



CHRIST AND THE VIRGIN ENTHRONED  
*(Sienese School, Fourteenth Century)*

## *Sieneſe School*

*Fourteenth Century*

No. 1317

### THE MARRIAGE OF THE VIRGIN.

*On wood in tempera. 16 $\frac{1}{4}$  inches high by 13 inches wide.*

*Bought 1890, Clarke Fund, from Mr. A. Borgen.*

THIS picture is the work of an unidentified Sieneſe in the last quarter of the fourteenth century. The painter would ſeem to have been influenced by Ambrogio Lorenzetti.



MARRIAGE OF THE VIRGIN  
(*Sieneſe School, Fourteenth Century*)



## Sassetta

(Stefano di Giovanni)

1392-1450

No. 1842

HEADS OF ANGELS : a fragment.

*Fresco 14 $\frac{3}{4}$  inches wide by 10 $\frac{1}{2}$  inches high.*

*Henry Vaughan Bequest, 1900.*

THIS fragment is from the fresco of the Coronation of the Virgin above the Porta Romana of Siena, which, begun by Taddeo di Bartolo and continued by Sassetta, was later completed by Sano di Pietro.

Sassetta, without doubt, descends from Bartolo di Fredi,<sup>(1)</sup> but his exquisite art might seem to owe much to Simone Martini. He was, if we may quote Mr. Berenson, "not only one of the few masters in Europe of imaginative design, but the most important painter at Siena during the second quarter of the fifteenth century, the channel through which Sienese *trecento* traditions passed and became transformed into those of the *quattrocento*, for nearly all the later painters of Siena were his offspring."

His most attractive works are at Asciano in the Propositura ; at the Osservanza, Siena ; in the Saracini Gallery, Siena ; in the Gallery at Siena, and that panel of the S. Francis Ancona which is now at Chantilly. This last—the Mystic Marriage of S. Francis—was first attributed to him by Mr. R. Langton Douglas.

Though he was born in 1392, the first we hear of him is in 1427 when he made a design, in the absence of Jacopo della Quercia, for the font in the Baptistery of Siena. In 1430-32 he

<sup>(1)</sup> See R. Langton Douglas in *Nineteenth Century*, Nov. 1904, pp. 763-4.





HEADS OF ANGELS  
(*Stefano di Giovanni, called Sassetta*)



made an altar-piece for the chapel of S. Bonifazio in the Cathedral and in 1433 painted a Crucifix for the Church of S. Martino. In 1436 he finished what is one of the more beautiful of his works, the altar-piece of the Osservanza. In the following year he was commissioned to paint an altar-piece for the Church of S. Francesco at Borgo San Sepolcro. Parts of this altar-piece are known to us in Italy and in France. It was a large ancona painted on both sides with figures and histories, including the story of St. Francis.

A delightful little panel belonging to the Bowes Museum is on loan to the National Gallery. It is the best work by the master in a public collection in England, and was first given to Sassetta by Mr. R. Langton Douglas.

Like so many other Sienese painters, Sassetta was, until comparatively recent times, hardly known as an artist. We owe our present knowledge of his personality and work to the combined studies of such specialists in Sienese art as Mr. Langton Douglas, Miss Olcott, Mr. Berenson and Mr. Perkins. From a nucleus of some four or five paintings mentioned by Cavalcaselle, the list of his known works has grown till it now contains some forty numbers.

## *Priamo della Quercia*

*Active third quarter of fifteenth century*  
(Catalogued as Italian School of fifteenth century)

No. 1456

MADONNA AND CHILD WITH ANGELS. Below, three medallions with half lengths of Christ, the Madonna and St. John.

*On wood in tempera. 33 $\frac{3}{4}$  inches high by 21 $\frac{1}{2}$  inches wide.*

*Presented by Mr. J. P. Heseltine, 1895.*

THE attribution of this picture to Priamo della Quercia is Mr. Berenson's (see *The Burlington Magazine*, Vol. III (1903), p. 184), and is not accepted by some other students of Sienese art. This artist had little talent, yet some shadow of the exquisite art of Sassetta remains in his pictures and we must value him for that. For a time, at least, he seems to have been an assistant of Domenico di Bartolo, and was responsible for the execution of one of the series of frescoes designed by that master for the Hospital of S. Maria della Scala at Siena. He was left heir to his great brother Giacomo, the famous sculptor of Siena, and before a year was out Priamo married, but the charges on the estate seem to have exceeded the assets, for Priamo was reduced to beggary.

Signor De Nicola has recently ascribed to Priamo two paintings in the Pinacoteca at Volterra, neither of which shows any resemblance to the panel in the National Gallery.



1150 • The Virgin & Child with Angels. ITALIAN SCHOOL. XVth Century.

MADONNA AND CHILD WITH ANGELS  
(Priam; della Quercia)



## *Giovanni di Paolo (?)*

1403 ?-1482

No. 3402

SS. FABIAN AND SEBASTIAN.

*On wood in tempera. 33 inches high by 21½ inches wide.*

*Presented by the National Art Collection Fund in memory of Robert Ross, 1919.*

GIOVANNI DI PAOLO was a pupil of Paolo di Giovanni GFei, and a follower of Sassetta. The Siena Gallery possesses numerous examples of his art, but for the greater part they are not to be classed among his finer works, the best of them being a Madonna and Child (No. 206) and a series of predella pieces (Nos. 172-4-5-6). He is to be seen at his best in such panels as those representing the life of the Baptist in the Collection of Mr. Ryerson at Chicago (see F. Mason Perkins in *Rassegna d'Arte Senese*, an. iii, fac. 3-4), in the delightful Paradise, in the Metropolitan Museum of New York ; in the Annunciation, belonging to Mr. Robert Benson here in London ; in the Expulsion from Eden, in the Lehman Collection in New York ; and in the Assumption, at San Severino in the Marches.

Three genuine works by this master are to be found in London : the exquisite panel already mentioned of the Annunciation in the Collection of Mr. Robert Benson in South Street, and two pictures of the Madonna and Child in the Ludwig Mond Collection.

The picture in the National Gallery shows a heaviness and a downright ugliness of masks so unlike what we meet with in most of Giovanni's works as to lead us to doubt if we have here a work by the master's own hand. It looks like the work of some Pisan imitator.



SS. FABIAN AND SEBASTIAN  
(*Giovanni di Paolo ?*)

## Matteo di Giovanni

Circa 1435-1495

No. 247

ECCE HOMO.

*On wood in tempera. 8½ inches square.*

*Purchased from M. de Bammerville, 1854.*

THE foremost Sieneſe maſter of the *Quattrocento*, Matteo di Giovanni was the pupil of Domenico di Bartolo. Unhappily nothing by the latter maſter is in the National Gallery. Although born in Borgo S. Sepolcro, Matteo is altogether Sieneſe and not leaſt ſo in his love of brilliant and rich colouring, in which, as in other characteristics, he ſhows himſelf to be not uninfluenced by Sassetta. His maſterpiece, the *Assumption of the Virgin*, hangs in our Gallery.

This picture gives an excellent idea of Matteo's art, but it is neceſſary to viſit Siena in order to become fully acquainted with the painter's work. That city ſtill contains many of his paintings, among the moſt important of which are a picture of the *Massacre of the Innocents* in the Church of S. Agostino; an altar-piece repreſenting St. Barbara between the Magdalen and St. Catherine of Alexandria, and a triptych of the Virgin and the Child between the Baptist and St. Jerome, in S. Domenico; a large altar-piece repreſenting the *Madonna of the Snows* in the Church of S. Maria delle Nevi. A very lovely picture of the Virgin and Child with two Angels—firſt published by Miſs Olcott—is in the little Church of Percena, near Buonconvento. Fine altar-pieces of the Madonna, Child and Saints, of the maſter's early period, are in the Church of S. Agostino at Asciano, in the Duomo and in the Cathedral Muſeum, at Pienza. Portions of another and very early work which once formed part of a ſingle altar-piece, together with Piero della Francesca's "*Baptism*" (now in the



ECCE HOMO  
(Matteo di Giovanni)





National Gallery), are still to be seen in the Duomo at Borgo S. Sepolcro. This last-named town also possesses an important example of Matteo's later manner in a large picture of the Assumption of the Virgin, in the Church of the Servi. Numerous paintings by Matteo—for the greater part Madonna pictures—are to be seen in various public and private collections in Europe and America. A very imposing picture by his hand, representing St. Jerome in his Study, is in the Fogg Museum of Harvard University, at Cambridge, U.S.A.

This Head of Christ in our Gallery has all Matteo's finest sentiment. On the halo one reads  $\overline{YHS} \cdot \overline{XPS} \cdot \overline{NAZ}$  and on the rectangular border of the panel:  $\overline{IN} \overline{NOMINE} \overline{IHV} \overline{OMNE} \overline{GENV}$   
 $\overline{FLEC.} \overline{CELESTIVM} \overline{TERESTIVM} \overline{ET} \overline{INFERNO.}$

## *Matteo di Giovanni*

*Circa 1435-1495*

No. 1155

### ASSUMPTION OF THE VIRGIN.

*On wood in tempera. 130½ inches high by 68½ inches wide.*

*Purchased in 1884 from Signori Griccioli, Siena. (According to Mr. Perkins, originally from Asciano.)*

THIS noble altar-piece is perhaps the masterpiece of the painter.

It is, however, not the only picture of the Assumption from the hand of its author. In the Church of the Servi at Borgo S. Sepolcro—Matteo's native town—is another admirable altar-piece illustrating the same subject, finished by the master in 1487 (reproduced by Mr. Perkins in *Rassegna d'arte*).



ASSUMPTION OF THE VIRGIN  
(Matteo di Giovanni)

## *Matteo di Giovanni*

*Circa 1435-1495*

No. 1461

ST. SEBASTIAN.

*On wood in tempera. 49½ inches high by 23½ inches wide.*

*Purchased from Signor Bardini, of Florence, 1895.*

ONE of the few nude studies by a Sienese master, though we must not forget the lovely little nudes of Giovanni di Paolo. It should be compared with Sodoma's St. Sebastian in the Uffizi. In our picture the martyr bears the crown and palm leaf in either hand, while above two angels crown him too. Note the characteristic landscape.



ST. SEBASTIAN  
(*Matteo di Giovanni*)



## Francesco di Giorgio

Circa 1439-1502

No. 1682

ST. DOROTHY [?].

*On wood in tempera. 13½ inches high by 8¼ inches wide.*

*Purchased from Messrs. Agnew, 1899.*

THIS delightful master is truly Siennese, though he came under Florentine influence through the work of Lorenzo Monaco and Donatello. His immediate master was Vecchietta, by whom we have nothing in the National Gallery, but in Liverpool there may be seen a picture of S. Bernardino Preaching. Small though our panel is, it is not among the least charming of his works. However, it does not seem to represent St. Dorothy at all, but rather the Madonna herself *a spasso* with the little Child as Barna has painted her in S. Pietro at San Gimignano.

Francesco di Giorgio was one of the most important and delightful of the Siennese artists of the fifteenth century. His achievement as an architect and engineer has won him immortality, and if his work as a painter and sculptor is less important, how delightful it is! He was a better painter than a sculptor, and as a painter while he followed his master Vecchietta he was not inattentive to the work of Botticelli. One of his most important works, the Adoration of the Shepherds, is in the Church of S. Domenico in Siena. Other important works, the Adoration of the Infant Christ and the Coronation of the Virgin are in the Gallery of that city. But it is in his smaller pictures, his predella pieces at S. Domenico and in the Uffizi Gallery, that he is most entrancing, I think; and we are therefore fortunate to possess this little work in the National Gallery.



ST. DOROTHY  
(*Francesco di Giorgio*)

## *Benvenuto di Giovanni*

*Circa 1436-1518 (?)*

No. 909

MADONNA & CHILD WITH SS. PETER & NICHOLAS.

*Inscribed* "REGINA CELI LETTARE ALLELVIA."

*Signed* OPVS BENVENVTI IOANES DE SENIS MCCCCLXXVIII.

*An altar-piece in three compartments, on wood in tempera. Centre panel 66 inches high by 25 inches wide. Side panels 66 inches high by 19 inches wide each.*

*The centre panel purchased at first sale of Mr. A. Barker's Collection in 1874, the side panels from same collection in 1879.*

BENVENUTO DI GIOVANNI, also known as Benvenuto da Siena, was the son of a master mason. He was working on the frescoes in the Baptistery of Siena, in 1453, but his most celebrated work, the beautiful altar-piece formerly in the Siena Gallery, No. 436 (recently returned to the parish church of Montepertuso), is signed and dated 1466. He was a pupil of Vecchietta and was influenced by Francesco di Giorgio. His works are fairly numerous, both in and out of Siena and the Senese, but this triptych is one of his finest works outside his native city. A large altar-piece of the "Adoration of the Magi"—one of the most important of the master's paintings—was, also, for many years in the Abdy Collection at Dorking, where it passed, however, as a work of Gentile da Fabriano, until it was restored to its true author by Mr. Perkins (see *Rassegne d'Arte*, May, 1914). Benvenuto is also no stranger to American collections. A very charming Madonna and Child with Angels, by his hand, is in the Jarves Collection of Yale University, at New Haven. The Fogg Museum at Harvard also possesses a large triptych, which is, however, inferior in quality to that of the National Gallery.



MADONNA AND CHILD WITH SS. PETER AND NICHOLAS  
(*Benvenuto di Giovanni*)



*Benvenuto di Giovanni*

*Circa 1436-1518 (?)*

No. 2482

MADONNA AND CHILD.

*On wood in tempera. 19½ inches high by 14 inches wide.*

*Salting Bequest, 1910.*

An exquisite picture in an almost perfect state and unvarnished.





MADONNA AND CHILD  
(*Benvenuto di Giovanni*)

## *Bernardino Fungai*

*Circa 1460-1516*

No. 1331

THE MADONNA AND CHILD SURROUNDED BY  
CHERUBIM.

*Tondo in wood in tempera. 45 $\frac{1}{4}$  inches in diameter.*

*Presented by Mr. W. Connal in 1891.*

FUNGAI was a pupil of Giovanni di Paolo. He was influenced by Francesco di Giorgio and Pietro di Domenico. Nor did the influences he experienced stop there, for he seems to have been affected much by certain Umbrian painters, especially Fiorenzo di Lorenzo and Signorelli. The first Sienese definitely to allow foreign art to affect his work had been Francesco di Giorgio. With Fungai we see the beginning of the end of the truly Sienese School which breaks up under many foreign <sup>(1)</sup> influences and comes to an end in such a painter as Sodoma, wholly changed in character and as something not itself.

<sup>(1)</sup> See, for instance, the Flemish influence—perhaps the influence of Flemish prints—in the back-ground of his fresco in S. Girolamo at Siena.



MADONNA AND CHILD SURROUNDED BY CHERUBIM  
(*Bernardino Fungai*)

*Bernardino Fungai*

*Circa 1460-1515*

No. 2764

MADONNA AND CHILD WITH SS. PETER AND  
PAUL.

*On wood in tempera on gold ground. 24½ inches high by 16½ inches  
wide.*

*Lent by the South Kensington Museum.*

A characteristic and well-preserved work.





MADONNA AND CHILD WITH SS. PETER AND PAUL  
(*Bernardino Fungai*)



## *Girolamo del Pacchia*

*Circa 1477-1533 (?)*

No. 246

### THE MADONNA AND CHILD.

*On wood in oil 29 inches high by 24 inches wide.*

*Purchased from the Collection of M. Loly de Bammerville in 1854.*

PACCHIA was a follower of Fungai, but he came to borrow promiscuously from many of the artists of his day, in Florence and Rome. In him Sienese art is already in twilight: other aims and other influences are overwhelming painters born in Siena. With Girolamo del Pacchia it may truly be said the Sienese School founded by Duccio comes to an end.

I note the following among his works for the attention of the student: the Coronation of the Virgin in Santo Spirito at Siena; the Madonna and Child in the Uffizi; the late picture of the Madonna and Child with Saints in S. Cristoforo at Siena, and the frescoes in the Oratorio of San Bernardino in that city.

Our picture is said by Mr. R. H. Hobart Cust [*Gio.: Ant.: Bazzi*: (Murray, 1906), p. 66, n. 1] to be a replica of a work by Sodoma once in S. Francesco of Siena and in 1906, according to Mr. Cust, in the hands of Mrs. J. P. Richter. This last picture is also attributed by some to Girolamo del Pacchia.



THE MADONNA AND CHILD

*(Girolamo del Pacchia)*

## *Giacomo Pacchiarotto*

*Circa 1474-1540*

No. 1849

THE NATIVITY. At the sides are small panels, consisting of the Annunciation (two panels), St. Peter and St. Francis to the left ; and St. Paul and St. Lucy to the right.

Predella of five panels, viz. from left to right : The Agony in the Garden ; The Betrayal by Judas ; The Crucifixion ; The Deposition ; The Resurrection.

*On wood in tempera. 74 inches high by 61½ inches wide.*

*Purchased from Messrs. Agnew, 1901.*

THIS pleasing pupil of Fungai was influenced by Matteo di Giovanni, Francesco di Giorgio, Pietro di Domenico, and by the Umbrian, Perugino. He remains, perhaps, the most truly Sienese of his contemporaries. I cannot refrain from naming among his works the early polyptych at Buonconvento, the charming Visitation (No. 426) of the Siena Gallery, and the larger altar-piece of the same subject which recently passed from the Florentine Academy to the Gallery of Siena.

The scene here depicted is far from the simplicity of the early masters. St. John Baptist, St. Stephen, St. Nicholas of Bari, and St. Jerome have come to worship the new-born Christ.

Note the coat of arms on the castle in the top left-hand corner.



THE NATIVITY  
(*Giacomo Pacchiarotto*)

## *Domenico Beccafumi*

1486-1551

No. 1430

ESTHER BEFORE AHASUERUS, or, more probably The Queen of Sheba visiting Solomon.

*On wood. 29 inches high by 50 inches wide.*

A VERY late work. Beccafumi was a pupil of Pacchiarotto but came under many influences, especially that of Sodoma and that of Fra Bartolommeo. The Sienese School has here obviously lost its identity and Beccafumi exhibits the decline which had now set in throughout Central Italy.



## *Works in England by Sienese Masters*

[This list makes no pretension to being complete or exhaustive. It is only included here in the hope that it may be useful to young students of Sienese painting.]

*Duccio.* National Gallery. Nos. 566, 1139, 1140, 1330.

H.M. The King, Buckingham Palace. Triptych : the Crucifixion in the centre ; Annunciation and Madonna and Child enthroned to the left ; St. Francis receiving Stigmata, and Madonna enthroned, with our Lord to the right.

London : Mr. Robert Benson. Panels from predella of the Majestas : (1) Raising of Lazarus ; (2) Miraculous Draught of Fishes ; (3) Christ and the Woman of Samaria ; (4) Temptation of Christ.

*School of Duccio.* National Gallery. No. 565.

*Segna.* National Gallery. No. 567.

Earl of Crawford. Crucifixion.

*Ugolino.* National Gallery. Nos. 1188, 1189, 3375-76-77-78, 3473.

*Simone Martini.* Cambridge : Fitzwilliam Museum. No. 552.

SS. Michael, Augustine and Ambrose, and Three Angels.

Liverpool : No. 8. Christ returning from the Doctors to His Parents. Signed : SIMONE DE SENIS ME PINXIT *sub* A.D. MCCCXLII.

*Lippo Memmi.* London : Mr. Robert Benson. Madonna and Child, with Donor.

Gloucester : Highnam Court. Major Ernest Gambier Parry. St. Peter.

*Barna.* London : Mr. Robert Benson. Christ bearing His Cross.

*Luca di Tommè.* Cambridge : Fitzwilliam Museum. No. 563.

Madonna and Child with Angels.

*Paolo di Giovanni Fei.* London : Wallace Collection.  
Madonna and Child.

*Lorenzetti, Ambrogio.* National Gallery : Nos. 3895, 1147, 3071,  
3072.

Liverpool : No. 6.

Fragment of fresco : Infant John presented to Zacharias.

*Lorenzetti, Pietro.* National Gallery. No. 1113.

*Bartolo di Fredi.* National Gallery. No. 3896.

South Kensington Museum. St. Stephen.

Lord Muir Mackenzie. Pietà.

Oxford : Ashmolean. Crucifixion and Deposition.

*Niccolò di Buonaccorso.* National Gallery. Nos. 1109, 3543.

*Andrea Vanni.* Cambridge : Fitzwilliam Museum. No. 560. Madonna.

Epsom : Mr. Charles Hayling. St. Peter. The Magdalene.

*Taddeo di Bartoli.* Oxford : Ashmolean. St. Lucy.

*Sassetta.* National Gallery. No. 1842. Fragment of fresco : Three  
Heads of Angels.

Barnard Castle ; Bowes Museum. Miracle of the Blessed  
Sacrament. (Lent to the National Gallery.)

*Giovanni di Paolo.* London : Mr. Robert Benson. Annunciation.  
Mond Collection. Madonna and Saints, and another  
Madonna and Saints.

Oxford : Christ Church. Crucifixion.

*Sano di Pietro.* London : H.M. The King. Buckingham Palace.  
Madonna.

Oxford : Christ Church. Madonna and Saints ; Madonna  
and Saints and Angels.

Oxford : Ashmolean. No. 14. Madonna.

- Vecchietta.* Liverpool : St. Bernardino Preaching.
- Matteo di Giovanni.* National Gallery. Nos. 247, 1155, 1461.  
London : Mond Collection. Profile Bust of a Lady.  
Belton House, Grantham : Lord Brownlow. Two Episodes  
from Life of St. James.
- Francesco di Giorgio.* National Gallery. No. 1682.  
Mr. A. T. Lloyd. Lockinge House, Wantage :  
Triumph of Chastity.
- Neroccio.* Cambridge : Fitzwilliam Museum. No. 554.  
Madonna with SS. Bernardino and Catherine.
- Benvenuto di Giovanni.* National Gallery. No. 909.  
Wallace Collection. No. 543. St. Jerome.  
Richmond : Sir F. Cook. Four predellas with Scenes from  
the Passion.
- Girolamo di Benvenuto.* London : Mr. Robert Benson. Portrait of a  
Lady.
- Fungai.* National Gallery. Nos. 1331 and 2764.  
South Kensington. Madonna, and Two Saints.
- Pacchiarotto.* National Gallery. No. 1849.
- Pacchia.* National Gallery. No. 246.
- Beccafumi.* National Gallery. No. 167.  
London : Mr. Robert Benson. The Flight of Clœlia ;  
Ordeal of St. Lucy.
- Peruzzi.* London. Bridgwater House : Adoration of the Magi.  
National Gallery. Cartoon for Adoration of the Magi. 1521.  
Mond Collection. Portrait of Alberto Pio da Carpi. 1512.  
(Now in the National Gallery.)

[NOTE : The Author would be glad to hear (care of the Publishers) of any Siense pictures  
which may come to light from time to time in English Collections.]

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